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*San Juan*

THE SERVANT OF TWO MASTERS

presented by

THE THEATRE WORKSHOP INC  
Nantucket, Mass.

October 24, 5, 6, 7

1960





The Theatre Workshop

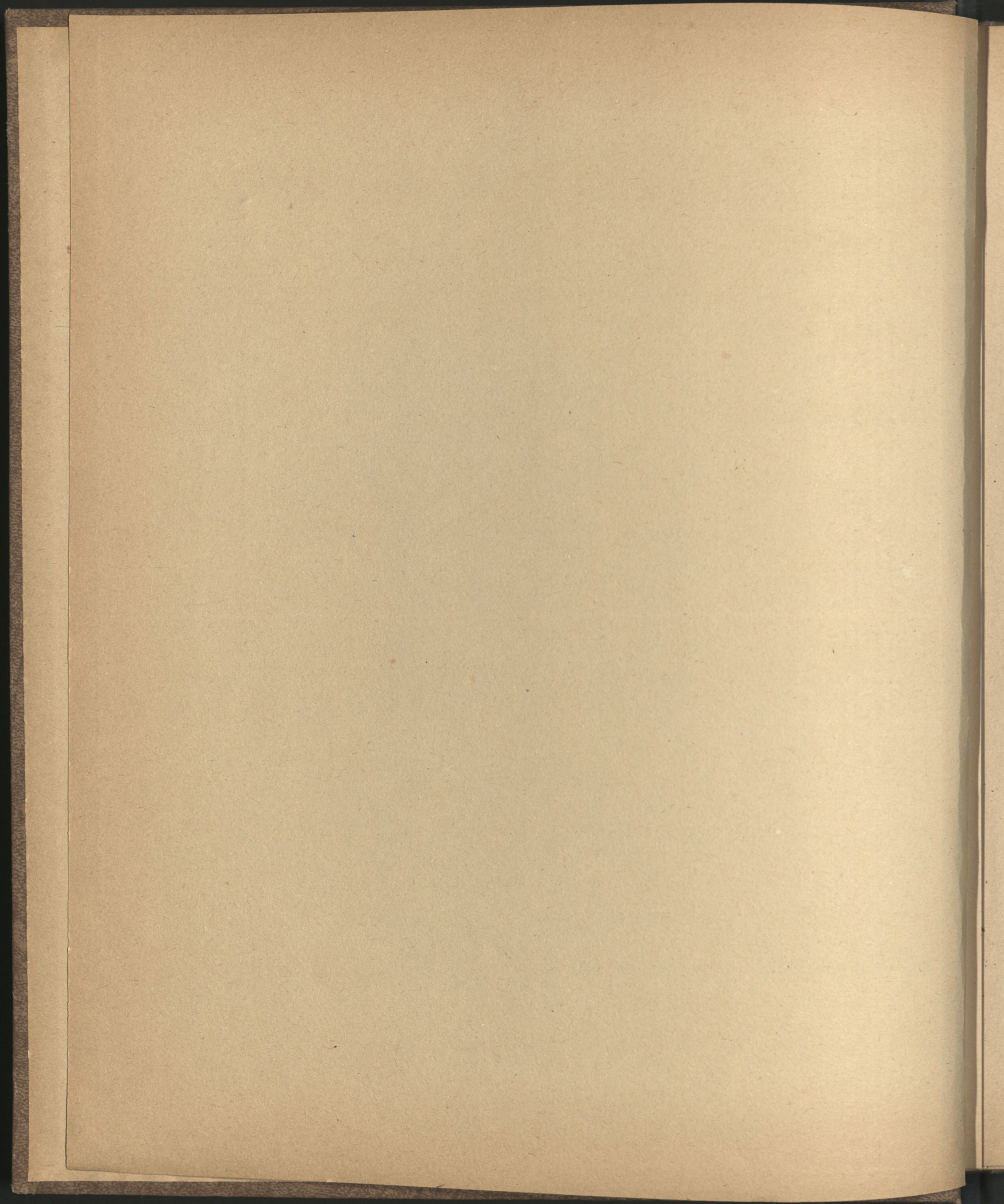
presents



THE SERVANT  
OF  
TWO MASTERS

OCT. 24, 25, 26, 27  
1960







# Winter 1960-61

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In addition the following appointments were announced: Tell Berna, Business Manager; Grenville Curtis, Treasurer, and Albert E. Whitehill, Publicity Director. The Board is particularly gratified to announce also that Joseph M. Dixon will continue his invaluable services as Director of the Theatre Workshop as the group enters its third year of well presented and extremely varied productions.

A meeting will soon be called of all who have so ably and enthusiastically taken part in Workshop activities whether before the footlights or backstage.

The Board as now constituted includes Grenville Curtis, Mrs. Grace M. Klingelfuss, Marshall Miltimore, Mrs. W. Ripley Nelson, Miss Jane Wallach, Mrs. H. Brooks Walker, and Albert E. Whitehill.

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This 18th century Venetian light comedy, which will have incidental music and dancing, will open October 24 for a three-day run.

The production has already won international acclaim following its presentation by Piccolo Teatro di Milano of Italy, dubbed "a little theater which has conquered the world." The vehicle has had 179 performances in Italy and some 219 more in other foreign countries.

Appearing in the Island production will be Harold Dunham, John Gilbert, Terry Maury, Harriet Miller, John Morgan, Walter O'Grady, Shirley Perkins, Harold B. Ryder Jr., Rose Ryder, Irving Stanley, Allan Stapleton and Norman Wilson.

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Other members of the production staff are: Estelle O'Grady, music director; Elizabeth Gilbert, dance director; Richard Swain, technical director, assisted by Mr. and Mrs. Robert Clark; Marie Giffin, stage manager; Mrs. Philip Morris and Mrs. Howard Jelleme, in charge of posters; and Mario, hairdresser who will dress the period wigs for the cast.

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Subscription tickets for the current season may be obtained from Miss Jane Wallach, 71 Orange Street, and the balance of tickets, after subscription sales, will go on sale at Miss Cora Stevens' store on Main Street October 19.

## The Servant of Two Masters Oct 24, 25, 26, 27

### Inglis Mirror Oct 7, 1960 A Classic of the Italian Theater Coming to Straight Wharf

To add full pleasure for the audiences of the forthcoming Theatre Workshop production of *"The Servant of Two Masters,"* at Straight Wharf Playhouse on October 24, 25, and 26, it might be helpful to explain away the term "classic" for this production is a Venetian classic of the 18th century; a classic in the most frivolous spirit of light comedy. Our dictionary defines "classic" as "of first class; of allowed excellence," which, to be sure, must be true of *"The Servant of Two Masters,"* as it has been produced hundreds of times over hundreds of years with but little change in the doing.

It is grounded in the light-hearted tradition of popular entertainment. The production has always relied quite heavily on pantomime and incidental music to make its points. Productions of such nature were born in the market places of Italian towns in the 15th century. By 1550, many troupes were flourishing not only in the public squares of Florence, Bologna, and Venice, but in the courts of Princes of Church and State all over Europe.

Our own older generations might be led to recall "Wandering Minstrels" or booming "German Gutter Bands." Of scenery or stage settings or props, they gave little thought. All they wanted was an audience and they generally had one; then passed the hat! Or Punch and Judy shows; no two alike, most lines ad lib but you could always count on a good old family wrangle between the two main characters, Punch and Judy.

And too, the Marionette shows, so dear to the heart of Tony Sarg; true mimicry with few set lines but plenty of comically, absurd action all over the place at a fast pace. Even the humble organ grinder and his little serious-faced monkey with his tiny

red hat and ever-ready tin cup is a classic that puts over its message well without a spoken word. His theater is the street; the laughing children and smiling adults all part of the cast of amateurs.

And then, Charlie Chaplin with his slithering ambles, turned-out feet, tiny hat and limber cane; his props that brought down the house with not a spoken word. Rich pantomime.

And such is the free-swinging background of such plays as *"The Servant of Two Masters"* and other words of 18th Century Carlo Goldoni of Venice. Most of the same stock characters romp through his many comedies. Originally the actors had no written speeches or script to follow. Only the plot and locale and the names of the characters were recorded as guide posts, otherwise "ad lib" was the order of the day. The results depended on the brilliance of the actors who would improvise at will. Confusion reigned when their no-script performances were occasionally undertaken by enthusiastic amateurs.

The plot of *"The Servant of Two Masters"* is a complication of simple situations that completely involve the actors even the lovers, Clarice and Silvio and the cranky old father, Pantalone; the pompous Latin-spouting Dr. Lombardo; the covetous servants, comic and dull; girls, masqueraded as men and irrepressible Harlequin, the servant of two masters. The male servants carry the burden of the comedy. Sometimes quick and slightly off-color but Harlequin is always the wittiest member of the company.

In spite of the tangle of mistaken identities, it may be enough to say that the three pairs of lovers are finally set to rights and everybody lives happily ever after.

Just a word in advance. The performance of the 24th is now a sell-out and the 25th and 26th are catching up rapidly.



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*Ing-Mirror* OCT 7, 1960

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## Theatre Workshop Production Features Pantomime, Music

The Servant of Two Masters, an 18th century comedy classic by Carlo Goldoni, will be presented October 24, 25 and 26 at the Straight Wharf Theater by members of the Theatre Workshop troupe, returning to the stage after an absence of one season.

Relying heavily on pantomime and incidental music, the plot is a lighthearted complication of simple situations involving such assorted characters as Clarice and Silvio, the lovers; Pantalone, the crotchety old father; pompous Dr. Lombardi; the covetous servants and the irrepressible Harlequin as the central figure.

Despite mistaken identities involving no less than three sets of lovers which are finally put to rights, it is the servants around whom the frivolity revolves and the comedy is at times quick and clever and occasionally reaches a blue note.

Rehearsals of the production are going on under the direction of Joseph M. Dixon who has built an enviable reputation for his meticulous efforts in that capacity with Theatre Workshop production of previous seasons.

Production technicians are also striving for the flawless settings and costumes.

One of the more tricky assignments is that of Mario, well known hairdresser of Nantucket and Delray Beach, Fla. who is preparing period wigs for five of the cast. At Mario's the other day, the wigs were being given the final professional touch by their creator. The wearers were Walter O'Grady, in a gray wig; Harold Ryder and Allan Stapleton in brunette creations, Norman Wilson in a white one and John Gilbert in flaming red.

One of the versatile members of the production is John Morgan who not only plays a lead role as Harlequin but doubles in brass by serving as scenery painter assistant to Designer Doris Beer.

For the production, an early theatrical practice of providing large draw curtains as backdrops has been adopted.

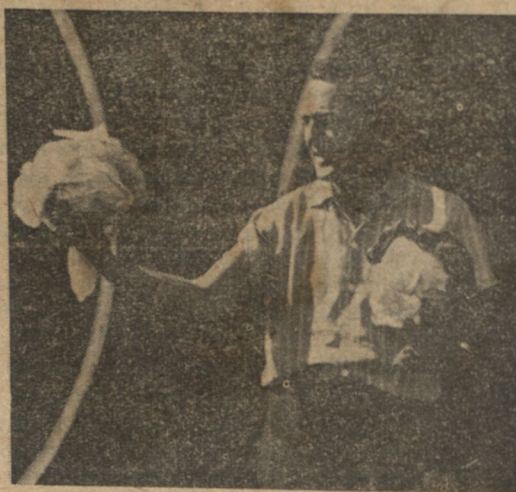
Busy living rooms of Mrs. Ruth Coombs and Mrs. Dorothy Caraciolo are volunteers making costumes. The costumes are being authentically designed for period of the production. Brocade draperies have been transformed into an attractive costume for Rose Ryder and a striking creton has become an effective over-skirt for Shirley Perkins as the maid in waiting to the former.

Among the costume makers are Mrs. Grenville Curtis, Mrs. Harold Beach, Mrs. J. Allen Backus, Mrs. William McLeod, Mrs. George W. Jones, Mrs. Thomas Giffin, Mrs. Richard J. Porter, Mrs. Carret Woodward and Mrs. Josiah Barrett. But an appeal for more volunteers to help at dress rehearsals at Straight Wharf Theatre has been made.

Colorful posters spotted around town—the work of Scott MacLain, Mrs. Paul Morris and Mrs. Howard Jelleme herald the production.

DAY, OCTOBER 14, 1960

NANTUCKET



Cast and production staff of Theatre Workshop are busy getting ready for the first performance of The Servant Of Two Masters to be presented October 24, 25, and 26 at Straight Wharf. In top photo, John Morgan who is Harlequin in the play, assists Artist Doris Beer, scenery and costume designer, in painting for setting. In middle photo,

Mario, hairdresser, is shown with two of five wigs coiffures he created for players. In lower photo, Mrs. Ruth Coombs, who helped make costumes, give finishing touches to dress of Rose Ryder while another member of the cast, Shirley Perkins, at left, looks on, (story on page 6).



### Improvised Workshops Busy Readying Workshop Farce

Many places on the island today and for some weeks past have been turned into hard-at-work shops in getting ready for the October 24th opening of the three-night run of the Theatre Workshop production of the 18th century Italian comedy "The Servant of Two Masters."

Sitting in on several rehearsals has given this roving reporter deep appreciation of the vast amount of time and effort that is being expended by not only the members of the cast but the many technical assistants and the seemingly tireless and patient director, J. M. Dixon in his striving for perfection in the smallest detail.

When the curtain finally goes up on opening night, the audience will be treated to many surprises not only in the constant stream of hilarious situations in the plot but in the meticulous detail of scenery and costumes. It is a thrill to see members of the Theatre Workshop so dedicated to

Workshop objectives. The photographs accompanying this article give only an inkling of a few of the action spots.

One spot this reporter stopped at was a comedy scene all on its own, for at Mario's hairdressing establishment, there sat five bewigged gentlemen all in a row waiting for the professional touch of Mario on their wigs. There sat Walter O'Grady in a bewitching gray wig, Harold Ryder and Allan Stapleton in brunette creations, Norman Wilson with a full head of white hair, and John Gilbert with a head of flaming red.

Even though John Morgan plays a lead part as Harlequin he is also doubling as scenery-painting assistant to designer Doris Beer. Large slide curtains form the backdrops as was an early theater practice.

At another stop at Mrs. Ruth Coombs and also at Mrs. Dorothy Carracciolo's. The living rooms were busy workshops of volunteers making costumes. Still more volunteers are badly needed to help speed the work along for dress rehearsals on stage

at Straight Wharf. All costumes for both actresses and actors are designed with due regard to period authenticity but some one in the audience may recognize her handsome brocade draperies as they grace the figure of Rose Ryder or the striking creton forming an effective over-skirt for Shirley Perkins' costume as lady's maid to Rose.

Among the busy sewers were spotted Mrs. Grenville Curtis, Mrs. Harold Beach, Mrs. Allan Backus, Mrs. William McLeod, Mrs. George Jones, Mrs. Thomas Giffin, Mrs. Richard Porter, Mrs. Carret Woodward, and Mrs. Josiah Barrett.

If dedicated workers both on-stage and off make for a successful production, then it is safe to predict that "The Servant of Two Masters" will be a smash hit from start to finish.

The colorful posters about town, the work of Scott MacLain, Mrs. Howard Jelleme, and Mrs. Paul Morris merely introduce you to a few of lead characters.



John Morgan, Harlequin in the play, doubles as scenery painter with Doris Beer, designer of scenery and costumes.



Mrs. Ruth Coombs at work on the costumes for Shirley Perkins (at left) and Rose Ryder, members of the cast of "The Servant of Two Masters."



# Straight Wharf Theater to Present 'Servant of Two Masters' on Island



MARIO CONTRIBUTES his professional talents in dressing wigs for the cast.



MRS. RUTH COOMBS at work on costumes of Shirley Perkins, at left, who plays a lady's maid to Rose Ryder at right.



JOHN MORGAN who plays the leading role of Harlequin in "The Servant of Two Masters" doubles in the role of scenery-painting assistant to Doris Beer, the scenery and costume designer.

Special to The Standard-Times

NANTUCKET, Oct. 15—The Straight Wharf Play House, darkened since the close of the Summer stock season in September, has come alive again.

The interior of the quaint little theater is a beehive of activity as islanders, with a flare for the theater and possessed of a surprising amount of talent, are now in the middle of rehearsals for the first of a series of Theater Workshop plays to be produced during the Winter season.

That the island residents are again going to be able to enjoy another season of Winter plays is most fortunate and the Theater Workshop group who have organized to make it possible should be rewarded for their efforts by the support of the permanent residents.

## Support Won

Faced with the problem of straitened finances, the Theater Workshop that had functioned for years, providing the finest kind of entertainment, was forced to suspend last year.

Finding new support the Theater Workshop group is making a new effort this year and on the night of Oct. 24 they will launch the new season with the 18th Century Italian comedy "The Servant of Two Masters." The play will run for three successive nights and will bring on stage several new faces along with several persons who have made previous appearances in productions during past years.

Sitting in several rehearsals gives you a deep appreciation of the vast amount of time and effort that is being expended by not only the members of the cast but the many technical assistants and the tireless and patient director, J. M. Dixon, in his striving for perfection in the smallest detail.

One spot of special interest is a comedy scene at Mario's hair-dressing establishment. There sat five bewigged gentlemen all in a row waiting for the professional touch of Mario on their wigs. There sat Walter O'Grady in a bewitching gray wig, Harold Ryder and Allan Stapleton in brunette creations, Norman Wilson with a full head of white hair and John Gilbert with a head of flaming red.

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## Busy Workers

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## A Scene from "A Servant of Two Masters"



Lovers in trouble. Allan Stapleton, as Silvio, kneels before his sweetheart, Clarice (Rose Ryder). His father, Dr. Lombardi (Norman Wilson), at rear, Pantalone (Irving Stanley), father of Clarice, and her lady's maid, Smeraldina (Shirley Perkins), try to convince her Silvio's love is true.

*Aug-Minor Oct 21, 1960*

### String and Woodwind Orchestra Provides Music for Play

At the sacrifice of a few front row seats, space has been made at Straight Wharf Theater for a delightful little orchestra for incidental music for the Theater Workshop production of "The Servant of Two Masters" opening Monday, October 24, for a three-night run.

Under the capable direction of Estelle O'Grady, at clarinet, other members of the orchestra are Tell Berna, viola; Frank Dinsmore, string bass, and Milton Zlotin, violin.

Compositions by Bach and Couperin, composers at the turn of the 18th century, have been arranged by Mrs. O'Grady in the spirit of the 18th century early Italian light comedy by Goldoni.

Mr. Dixon, director, had some nervous moments early this week when Mrs. O'Grady was fogged off-island with her husband, Walter, whose presence in the cast was sorely missed at an important Sunday night rehearsal.

The prompter read Mr. O'Grady's lines and a tape recorded substituted for the orchestra. But, the boat finally brought the O'Gradys back to the island and "The Servant of Two Masters," much to the visible relief of Mr. Dixon and the cast.

Bert Whitehill, publicity director, advises he had no trouble placing potters about town and he could have used many more but on account of all being hand painted and lettered the number available was somewhat limited.

Of particular interest are the original costume and scenery sketches by Doris Beer effectively displayed in Bob Leske's real estate office window. Thanks is also expressed to the following for use of window space: E. T. Lowell, the Miltimores, Miss Stevens, Reed's Hardware, Murray's Furniture, The Hub, Green Coffee Pot, Ryder's Market, Catherine's Beauty Shop, and Preston Manchester.

Tickets are now on sale at Miss Stevens with Monday sold out, and Tuesday and Wednesday selling rapidly and just a bare chance that a fourth night may be scheduled.

*Standard Times*  
BEDFORD, MASS., OCTOBER 23, 1960



Allen Stapleton, as Silvio, draws his sword on his sworn rival, Federigo, Happy Miller, confused suitors for the hand of Clarice, Rose Ryder, as seen in "The Servant of Two Masters," opening tomorrow night on Nantucket.

## Orchestra to Play For Island Dance

Special to The Standard-Times

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## Theatre Workshop Presents Outstanding Entertainment In 'Servant Of Two Masters'

Although casts for its productions are amateurs selected with considerable wisdom and judgment from the Island's limited volunteer players of a limited Island population, the Theatre Workshop has established, in a few years, a distinctive reputation for quality and entertaining performances that attain professional stature.

These professional-like productions, in large measure, reflect the painstaking, meticulous direction of Joseph M. Dixon, a onetime professional player who has been able to mold the raw material of his available talent into a finished product much as the potter who fashions a fine piece of pottery from clay.

There are vehicles that require simple settings and costumes and others which warrant extensive preparations, which add or detract from the finished production depending on the artistic touch of the technical and production staff. In

either case, the Workshop can be expected to provide settings and costumes with the same, high degree of professionalism which characterize its play-acting.

This is no small accomplishment for a small, theater group such as The Theatre Workshop which must meet most of its expenses through admissions and contributions of generous, enthusiastic patrons. It was a desire to make financial ends meet that led the Theatre Workshop to suspend its productions last Winter and raise needed funds and this omission left a wide gap in the Island's limited entertainment.

And so the Workshop's resumption of its Winter series of performances Monday night with the ambitious, "The Servant Of Two Masters", an eighteenth century vehicle by the Italian dramatist, Carlo Goldoni, was more than welcome.

(Continued on Page 2)

### Theatre Workshop—

(Continued from Page 1)

Ambitious productions such as this fail to daunt Mac Dixon or his theatrical group. "Teahouse Of The August Moon" presented by the Workshop sometime ago won a tremendous reception and demonstrated that its range of capability and accomplishment in the field of drama is great.

"The Servant Of Two Masters" as presented this week not only maintains the reputation of Theatre Workshop but enhances it considerably. It is witty, clever, gay and charming and a sheer delight in entertainment. And it is executed without loss of any of the author's intended wit and gayety by a well coordinated and talented

cast led by John Morgan as Truffaldino, the servant of two masters.

Mr. Morgan gives a commanding and very laudable performance in the lead role, handling it with consummate, deft and entertaining skill. Truffaldino is a harmless poseur and an enterprising fellow as well as an affectionate fabricator whose nimble wit in seeking to explain the web of lies he weaves in the deception of serving two masters at one time produces many of this light comedy's wonderful humor.

The author has given this piece of humoresque only a thin thread of plot since this is a character vehicle with many outstanding role portrayals by a competent cast.

Pantalone has pledged the hand of his daughter, Clarice, to Silvio,

son of Doctor Lombardi, on hearing of the death of her former suitor, Rasponi, slain by one Florindo who flees. Florindo's lover, Beatrice, disguised as her brother under the pretext he was not slain, arrives on this Venetian scene, ostensibly to reclaim Clarice's hand but actually to find her fleeing lover.

The result is a number of entangling, conflicting and humorous situations. Pantalone repudiates his tearful daughter to the disguised Rasponi and invites not only her wrath but that of Silvio whom Clarice loves and Silvio's pater. Beatrice's servant, Truffaldino, in the meanwhile, complicates the situation even more by seeking to serve Florindo simultaneously.

Truffaldino's handling of the role calls for many asides to the audience and Mr. Morgan capitalizes on every one of them for sustained laughs.

Norman Wilson is another of the Workshop's naturals and as Doctor Lombardi, the irascible, indignant father of the rejected suitor, he is wonderfully funny. Irving Stanley also performs more than creditably as Pantalone. Harriet Miller lends charm and dash in the dual role as Beatrice and as her brother. Rose Ryder demonstrated great capability as Clarice and John Gilbert as the swashbuckling lover of Beatrice portrays the part colorfully and artistically.

Allan W. Stapleton brings to the role of Silvio, a clownish Romeo swordsman, constantly tripping in his angry exits from the scenes, the vitality and experience of a seasoned trouper. Shirley Y. Perkins handles the portrayal of Clarice's vamping and artful maid who coyly entices Truffaldino with the expertness which have marked her roles in previous Workshop productions.

And in a highly comic if lesser role, of the innkeeper, Walter O'Grady deserves plaudits. Harold Dunham and Terry Maury, as waiters and Harold B. Ryder Jr. as the porter round out the cast in minor roles.

Needless to say, the incidental music during the play by Nantucket Community Orchestra members by Violinist Milton Zlotin, Clarinetist Estelle P. O'Grady, who also arranged and directed the music, viola player Tell Berna and bass fiddler Frank Dinsmore, is enchanting and a delightful contribution to the light mood and comedy of the performance.

The public recognition of the Workshop's talent resulted in scheduling a fourth performance for last night, according to an announcement by Marshall Miltimore.

The colorful period costumes and settings, in the form of backdrops, were designed by Artist Doris Beer. Mrs. Ruth Coombs executed the costumes. Elizabeth Gilbert is credited with dance direction and Richard Swain with technical direction.

Others on the production staff were: Marie Giffin, stage manager; Joan Curtis, wardrobe supervisor; Dorothy Caracciolo and Mickell Beach, assistants to the designer; Yvette Clark, property manager; Arthur Robertson, electrician; Robert Clark, Grenvil Curtis, Jean Holmes and Brian King, technical assistants. Wigs were by Mario and publicity by Albert Whitehill. Also volunteer assistants to the staff were Mr. Allen Backus, Mrs. William M. Leod, Mrs. George Jones, Mr. Richard Porter, Mrs. Carr Woodward, Mrs. Josiah Barret, Mrs. Eugene Yates, Mrs. Folm Stanshigh, Mrs. William Haze, Mrs. Norman Wilson and Miss Donna Babcock. Mrs. Paul C. Morris, Mrs. Howard M. Jelleme, Scott McLain and Albert Whitehill designed advertising posters. Miss Cora Stevens gave use of her shop for sale of show tickets.



## Theatre Workshop Scores With "The Servant of Two Masters"

### A Man's Viewpoint

The Theatre Workshop's first production of the season opened at the Straight Wharf Playhouse Monday night. The play, "The Servant of Two Masters," by Carlo Goldoni, is as alive and rollicking to us today as it must have been when first presented two centuries ago to Italian audiences. As the orchestra strikes up the first lively, tripping tune, arranged especially for this production by Estelle P. O'Grady, we are introduced to a galloping pace that never falters, that on light tiptoe runs through the whole evening. For this is a play of pace, of light touches, of deftness, a play where the flash of an eye and the airy wave of a hand sets the moods.

The story is half explained by the title. Truffaldino becomes a servant to two people at once, neither being aware that he serves the other, each one hunting for the other. The plot is further complicated by one of these masters being a woman, but in male dress and imitating her dead brother who was engaged in marriage to one of the other characters. The resulting confusion is the meat of the play.

The acting, which was directed by Joseph M. Dixon, is on a high level, and at certain times brilliant, as when the servant, Truffaldino, played by John Morgan, all alone on the stage keeps the audience in delighted laughter as he tries to seal a letter with a very messy piece of bread, or to still a shuddering pudding so that he may plunge his spoon into it, or when, along with the innkeeper Brighella, played with authority by Walter O'Grady, he sets an imaginary table, each of the actors plucking dishes from the air, each with wonderful seriousness moving toureens and dishes, until we are jolted when we realize 'tis all in fun and there is nothing there — just space. John Morgan is at his best on an empty stage; he is at home there, alone with his audience. This man is an actor.

Mr. Dixon knows how to use his actors, how to coax from them the essence of the performance, how to use the quality that each person has, how to let a touch or burlesque lighten a scene, how to let an otherwise mediocre bit of business touch the audience to sudden laughter. It is worth noting that the dances beginning each act as well as the parade of the actors at each scene change are innovations of Mr. Dixon.

We may look at the performances almost in twos, since each character seems to have its foil. There is Pantalone, played by Irving Stanley, and Doctor Lombardo, who is Norman Wilson, and each of these irritable and spunky old gentlemen flares up against the other, curses, rails, argues, and, by the very use of his counterpart rises above himself. Norman Wilson has great sureness and when he holds up one pudgy finger and quotes Latin in rage it is wonderful. Here, indeed, is an honorable citi-

### A Woman's Viewpoint

Only superlatives could be applied to the production of "The Servant of Two Masters," by the Nantucket actors of The Theatre Workshop, Inc., which was presented four times this week — thrice by plan and once by demand. Written by Carlo Goldoni and translated from the Italian by Edward J. Dent, this clever farce is a costumed play, directed by Joseph M. Dixon.

To set the light atmosphere of knavish cupidity — music, arranged by Estelle O'Grady, was played by a four-piece combination consisting of members of the Nantucket Community Orchestra: Milton Zlotin, violin; Estelle P. O'Grady, clarinet; Tell Berna, Viola, and Frank Dinsmore, string bass.

The settings by Doris Riker Beer, and the costumes, designed by Mrs. Beer and executed by Ruth Coombs, were outstanding in their flamboyance of the Venetian style of long ago. Tight knee pants, long stockings, flaring coats and lace in profusion at neck and wrist, decried the wealthy gentlemen, while aprons and weskits over knee breeches clothes the servants. That is, save for the "Servant of Two Master" in his Harlequin costume and quaint felt cap. The ladies were lovely in low-cut bodices, tight waists, and curled wigs.

To introduce the characters a dance arrangement took place after a brief appearance of everyone in rows across the stage bowing like so many chessmen. As they performed, one became acquainted with the physiognomies of the various characters as brought out by the clever makeup job. Elizabeth Gilbert was responsible for the dance and deserves a lot of praise. Richard Swain was technical director.

The play was a riot from start to finish with mixups of identity and action galore. The cast was well chosen and Mr. Dixon brought out the most from every role. It was truly hilarious.

Briefly, if possible, the plot lay thus: Dr. Lombardi's son Silvio, is enamored of Clarice, the daughter of Pantalone di Biscognosi, who is guardian of the wealth of Beatrice Rasponi (of Turin), whose brother was lately killed in a duel by Florindo Aretusi for love of Beatrice.

The girl disguises herself as her brother and goes to Pantalone to secure her inheritance and decides to have some fun at Pantalone's expense, by claiming the hand of Clarice in marriage, which leads to bad blood and many funny misunderstandings and arguments between the fathers, lovers, and servants. Truffaldino hires out as a servant to Beatrice (disguised as a man) and, opportunist that he is, takes on Florindo Aretusi as well — which leads to many complications which finally resolve themselves after many rollicking scenes. The luncheon scene is so funny with its constant interchange of dishes that the audience howled with glee.



Beatrice (disguised as her dead brother) and Pantalone, in a tense moment in the production of "A Servant of Two Masters" which was a hit this week.

zen of Venice whom it will be wise for us not to irritate. Irving Stanley gathers himself as he proceeds and, when he gets in stride, has the audience in the palm of his hand, ready to laugh at his slightest "brumph."

Both Rose Ryder as Clarice and Allan Stapleton as Silvio play their parts in a completely unique way, but, once having seen them so performed, it would be hard to think of them done otherwise. Each of these characters is really a burlesque of people but that does not make them less real. Indeed, the burlesque becomes real and even touching, and we remember them with a smile of pleasure.

The two struggling lovers, Beatrice, played by Harriet Miller, and Florindo, by John Gilbert, are each of them master of the servant. Harriet Miller has a grand way of using her eyes, as does Smeraldina, whom I shall mention next, and each wink comes across clearly to the very back row of the theatre. John Gilbert is the very picture of a gallant of the day and has great dash (I should even like to see a bit more) while Harriet Miller is completely at ease in her part.

I have, in the preceding paragraph, referred to Smeraldina, played by Shirley Perkins, and a grand high spirited job she does of it, the picture of fun and animal life, skipping and dancing, provoking old men to a gallop. She is saucy and fun and builds her part well.

Brighella, the innkeeper, is played

John Morgan, as the servant, deserves us not to irritate. Irving Stanley serves the Nantucket equivalent of an Oscar. It is no wonder Smeraldina was enamored of him.

The waiters, played by Harold Dunham and Terry Maury really did a fine job of sliding the curtained scenery — the swiftest changes ever perpetrated and cleverly portraying scenes of house, court, street, and inn. Harold Ryder, as the porter, received his "pay" gracefully.

Allan Stapleton proved himself a good addition to the Theatre Workshop group — from love scenes to clumsy falls — which he seemed to take easily.

Irving Stanley and Norman Wilson were well "nosed" and contrasted in order to put forth their funniest in their dialogues where vituperation fell in Latin and English ere the tangle unwound. Both did a superb job of acting.

Clarice, as played by Rose Ryder, was a pretty bride, of tempting figure, most attractive in blue. Her swoons and love scenes were in the best melodramatic tradition.

Brighella, the Innkeeper, with his multiple-purposed napkin, was done by Walter O'Grady "to a T." His nose was a sharp contrast to the two older gentlemen.

John Gilbert played Florindo, lover of Beatrice, played by Harriet Miller and they both turned in fine performances. It is not often that a girl is called on to fight a duel. Mrs. Miller's was a thriller.

cont.  
next  
Page



## Theatre Workshop Scores Hit

A Man's Viewpoint

(Continued from Page One)

A Woman's Viewpoint

(Continued from Page One)

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There are two waiters in Mr. O'Grady's employ, Harold Dunham and Terry Maury. They are a pair! A wonderful pair that make happy contrast with each other. Terry Maury skips across stage with each new backdrop, and Harold Dunham stands with crossed arms and watches, wondering about all these strange people who come to the inn. These two add a happy touch.

Let us not forget the poor porter, Harold Ryder, Jr., who feels the tip of everyone's boot. Though we sympathize, he plays his part so convincingly we are sure he is getting his just desserts.

The choreography of Elizabeth Gilbert completely catches the mood of the piece.

The sets are one of the high points of this production and Doris Beer is to be complimented on a superb job. She takes the imagination on a rich, colorful journey. The costumes, too, help invoke the mood of gaiety. They are rich and substantial, stiff with brocade, giving an air of realness to these zany performers.

On the debit said of the ledger, may we mention a certain unsureness in lines at times that prevents the actor from reaching his full potential, as well as a slackening in pace before the denouement of the third act.

All in all we are treated to a grand evening and our thanks must go to everyone connected with the production. This play is in the finest tradition of the Theatre Workshop.—L. S. D.

Shirley Perkins got the most out of the role of Smeraldina, the maid-servant of Clarice — addicted to men and quite the flirtatious wench. Beguiled by Truffaldino, played by John Morgan, their's makes the third match to prove that all's well that ends well.

As with any such performance there are many people without whom the play would have been lost — for each builds into the foundation on which the final performance rests.

The staff for the production included: Marie Giffin, Stage Manager; Wardrobe Supervisor, Joan Curtis; Assistants to the Designer, Dorothy Caracciolo, Mickell Beach; Costumes executed by Ruth Coombs; Property Manager, Yvette Clark; Electrician, Arthur Robertson; Technical assistants: Robert Clark, Grenville Curtis, Jean Holmes, Brian King; Wigs dressed by Mario; Publicity, Albert E. Whitehill.

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## Nantucket Cast Scores Hit in Goldini Comedy

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The Cast  
Pantalone dei Bisognosi  
Clarice ..... Irving Stanley  
Doctor Lombardi ..... Rose Ryder  
Silvio ..... Norman Wilson  
Beatrice Rasponi ..... Allan W. Stapleton  
Florindo Aretusi ..... Harriet Miller  
Brighella ..... John Gilbert  
Smeraldina ..... Walter O'Grady  
Truffaldino ..... Shirley Y. Perkins  
First Waiter ..... John Morgan  
Second Waiter ..... Harold Dunham  
Porter ..... Terry Maury  
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Special to The Standard-Times

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Presented entirely by amateurs, under the able direction of Joseph M. Dixon, this gay costume piece laid in Venice in the 18th Century was enthusiastically received by a capacity audience who were delighted that Nantucket's Winter theater had returned to the old stand.

"The Servant of Two Masters" is a light comedy of errors and mistaken identity with a smidgeon of plot and a great deal of stylized slapstick. Playing the servant, Truffaldino, John Morgan, well known to Nantucket audiences for his fine performances in the past Workshop productions, brought humor, gaiety and charm to the role.

He was ably assisted by other Workshop "regulars." Shirley Perkins was excellent as his vis-a-vis, Smeraldina, a maid servant, and Harriet Miller gave an out-

standing performance in the dual role of Beatrice Rasponi, a lady of Turin disguised as her brother.

Mrs. Miller even managed to fence convincingly with Allan W. Stapleton, (who off stage is executive director of Nantucket's Chamber of Commerce) and proved a handsome addition to the group in his debut as Silvio, the frustrated and irate lover of Clarice, the ingenue, played by Rose Ryder, who was properly coy and very decorative.

Irving Stanley as Clarice's old and talkative father, handled his long part very competently and delivered some of the funniest lines in the play with perfect timing. Norman Wilson, veteran of many Workshop productions, displayed his flair for comedy in the role of Doctor Lombardi, and John Gilbert was a dashing and handsome Aretus, lover of Beatrice. Walter O'Grady as Brighella, the innkeeper, was most amusing.

Appearing in the minor roles of waiters and porter were Terry Maury, Harold Dunham and Harold B. Ryder Jr.

The attractive stage sets were designed by Doris Riker Beer, one of Nantucket's prominent artists. Mrs. Beer also was responsible for the glamorous period costumes. She was assisted by Dorothy Caracciolo and Mrs. Harold Beach.

The play was greatly enhanced by incidental music played by members of the Nantucket Community Orchestra under the direction of Estelle P. O'Grady.

"The Servant of Two Masters" is a very happy evening in the theater. It seemed to be fun for both the cast and the audience.

A.J.Q.

Standard Times Oct 25, 1960

# ANNOUNCING

## 4th NIGHT SHOW

Pd 260 F 4.40 per in  
252.32

# "THE SERVANT OF 2 MASTERS"

## STRAIGHT WHARF THEATRE NANTUCKET

### Thursday, Oct. 27 at 8 P.M.

PRESENTED BY  
**THEATRE WORKSHOP**

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Radio Station WOCB at Hyannis. No charge.

Tel. Hyannis 5-0500, Mrs. Newell, contact.

(30 Carried in Inquirer & Mirror Calendar of Events



The Theatre Workshop, Inc.

Presents

"The Servant of Two Masters"

by

Carlo Goldoni

Translated from the Italian

by

Edward J. Dent

Directed by Joseph M. Dixon	Settings and Costumes by
Music arranged and directed by	Doris Riker Beer
Estelle P. O'Grady	Technical Director,
Dance Director, Elizabeth Gilbert	Richard Swain

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## Theatre Workshop Scores Hit

A Man's Viewpoint

(Continued from Page One)

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Standard Times OCT 25, 1960

# ANNOUNCING

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FD 260 4.70 per line  
#52.89

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NANTUCKET

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PRESENTED BY

## THEATRE WORKSHOP

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by

Carlo Goldoni

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Second Waiter . . . . .	Terry Maury
Porter . . . . .	Harold B. Ryder, Jr.

The scene is laid in Venice and takes place within a single day.



SCENES

Act I

- Scene 1. A Room in the House of Pantalone
- Scene 2. A Street with Brighella's Inn
- Scene 3. A Room in the House of Pantalone

Act II

- Scene 1. The Courtyard of Pantalone's House
- Scene 2. A Room in Brighella's Inn

Act III

- Scene 1. A Street with Brighella's Inn
- Scene 2. A Room in Brighella's Inn
- Scene 3. A Street with Brighella's Inn
- Scene 4. A Room in Brighella's Inn
- Scene 5. A Room in the House of Pantalone

There will be a ten-minute intermission between acts.

The following members of The Nantucket Community Orchestra will play the incidental music:

Milton Zlotin, violin	Tell Berna, viola
Estelle P. O'Grady, clarinet	Frank Dinsmore, string bass

We also wish to thank Miss Stevens for allowing us to sell tickets in her shop.



Staff for "The Servant of Two Masters"

Stage Manager . . . . .	Marie Giffin
Wardrobe Supervisor . . . . .	Joan Curtis
Assistants to the Designer . . . . .	Dorothy Caracciolo
	Mickell Beach
Costumes executed by . . . . .	Ruth Coombs
Property Manager . . . . .	Yvette Clark
Electrician . . . . .	Arthur Robertson
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Monday, Tuesday, Wednesday, October 24, 25, 26 "The Servant of Two Masters", a comedy by Goldoni with music under the direction of Estelle O'Grady.

Monday, Tuesday, Wednesday, December 12, 13, 14 "Comic Strip", a very delightful force by George Panelta.

Monday, Tuesday, Wednesday, February 28, 29, March 1, "The Diary of Anne Frank, a great and serious play which has been presented and acclaimed by almost every civilized country in the world.

Monday, Tuesday, Wednesday, May 1, 2, 3. To be announced. (Probably a musical, with orchestra under the direction of Estelle O'Grady.)

If you wish to subscribe for the season please fill out and send the order blank at the bottom of the page, with check, to Miss Jane Wallach, 71 Orange Street. Tickets will be sent to you between October 12 and 20th.

It is advisable to subscribe promptly as almost all former subscribers are coming back. Monday is nearly sold out now.

Any tickets remaining after subscriptions have been filled will be on sale at Miss Steven's store 10:30 to 12:30 and 3:30 to 5:30. starting the Wednesday preceeding the opening.

All performances start at 8 P.M. promptly.

THE THEATRE WORKSHOP, INC.

Please enter my subscription for season tickets.

		Mon.	Tues.	Wed.
Orchestrer	8.00 ea. subs.	_____	_____	_____
Balcony 1st row	" " "	_____	_____	_____
Balcony 2nd row	6. " " "	_____	_____	_____
Balcony 3rd row	4. " " "	_____	_____	_____

Name \_\_\_\_\_

Address \_\_\_\_\_

Tel. No. \_\_\_\_\_

Amount enclosed \$ \_\_\_\_\_

Please make checks payable to The Theatre Workshop, Inc.



COSTUMES and SCENERY

designed by

DORIS BEER

who also painted the scenery.



Brighella's Inn  
in Verona, Italy.



Post





STREET with BRIGHELLA'S INN

SCALE 1"=1'

*Brighella*

(2)

left center back

wings



Post



Looking plate 6



BRIGHELLA'S INN





Room in BRIGHELLA'S INN





Courtyard of  
Pantalone's house



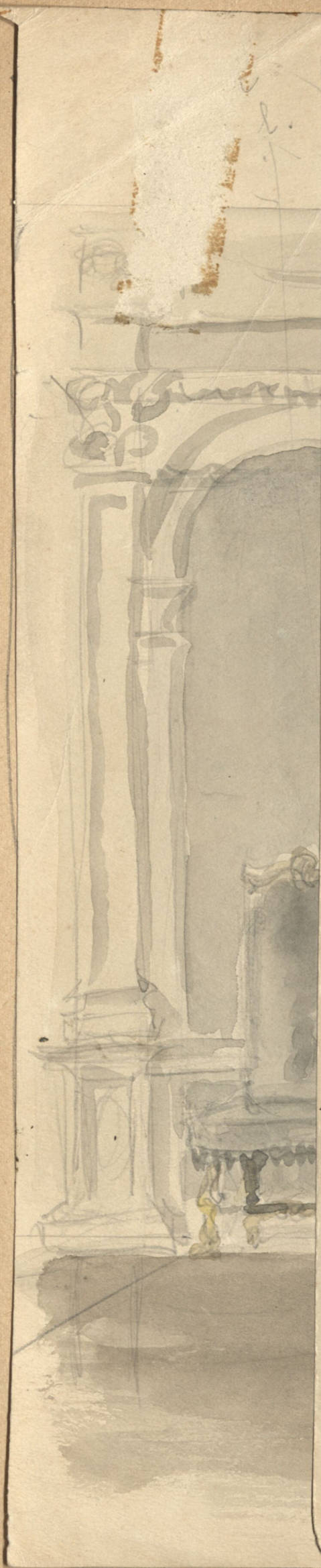
COURTYARD of PANTALONE'S HOUSE

(P) right centre





Interior of Pantaloni's house





ROOM in PANTALONE'S HOUSE

SCALE - 1"

(Don't see back)





COSTUME DESIGNS.



PAN

Pantalone and Doctor Lombardi

(Irving Stanley)

(Norman Wilson)





PANTALONE



black cap  
✓ cloak  
dull red waistcoat  
breeches  
black neck cloth  
red stockings  
white fall at neck

red

shoe size 10

soft shoes

DOCTOR — LOMBARDI — Norman Wilson



wide black hat — beaver?  
Workshop  
black cloth coat  
✓ silk (repp?) waistcoat  
breeches  
white stockings  
black buckled shoes  
black braid trim on coat  
white smock, fall at neck  
sleeve ruffles

shoe - 7 wd  
has black loafers





shot - 10 wgl

## Porter and Waiters

(Harold B. Ryder Jr.) (Mrs John Maury and Harold Dunham)



PORTER

- Sonny Ryder



shoes - 10 wgl



blue stocking caps  
muslin shirt  
shirred & tied at neck  
loose sleeves  
red sash  
grey stockings  
chumsey brown buckled shoes



md waiter

muslin shirt  
dull red jerkin  
blue breeches  
grey or brown stockings  
chumsey brown buckled shoes

2 WAITERS

#1 Harold Dunham  
#2 Mrs John Mawry



1st waiter

muslin shirt  
tan jerkin  
brown breeches  
grey stockings  
brown or black  
chumsey buckled shoes

shoe



# Silvia and Florinda

(Allan Stapleton)

(John Gilbert)



Costs?



SILVIO - Allan Stapleton



crimson damask coat  
gold brocade waistcoat  
tan breeches  
sword - (man)  
white stockings  
black shoes, red heels  
red purple velvet cuffs  
gold galloon trim on coat  
waistcoat

sword belt -  
money pouch

shoes - 8 1/2 wd  
(his own)

boots?

FLORINDO - John Gilbert



black tricorn  
yellow gauntlet  
Rust velvet coat  
lined with purple?  
striped brocade <sup>orange</sup> cuffs  
brocade waistcoat  
(taken off coat)  
grey beige breeches  
white neck cloth  
lace ruffles at neck  
sleeves  
braided fake buttonholes  
gold galloon trim on waistcoat  
black boots

Sword - (Joan)  
sword belt  
money pouch

shoes - medium





Beatrice and Federico  
(Harriet Miller) and (Harriet Miller)





BEATRICE

Happy Miller  
(Harriet)

own hair  
no powder



FEDERIGO

H.M.



Shoe size  $5\frac{1}{2}$  medium  
for boots

gold brocade - (accent gold tone)

ribbons - rose

lace - ivory

wide sleeves

narrow - neck edging

lace fall from bodice front

shoulder curls

damask

blue coat

brocade waistcoat

peach mottos breeches

ivory white shirt

neckcloth

lace ruffles at neck

sleeves

galloon trim on coat

waistcoat

— money pouch —  
sword belt

hat

gauntlets

boots

dagger?



CLA

Clarice and Smeraldina  
(Rose Ryder) (Shirley Perkins)



CLARICE — Rose Ryder



blue velvet?  
blue lining  
violet quilted pett.  
lace ruffles across bodice front  
at sleeves  
embroidery trim down front  
(blue, violet, rose gold, green)  
green or blue slippers  
(borrow from Happy)

— beige —

SMERALDINA — Shirley Perkins



white head cloth  
muslin blouse  
bl. vel bodice  
striped cotton over skirt  
lined brown  
cream white  
petticoat  
striped stockings  
black slippers (hurry)  
white bows  
white neck ruche  
green second petticoat

has her own



















